

THE PLAYER'S COLUMN



HERE is no one thing, perhaps, that to a city of this size is a more prolific source of satisfaction or pride, if you will—than its possessions and attainments in the realm of art. Actual talent in this direction makes pride the more justifiable. It is always a pleasure to witness the success of any endeavor along these lines, and that was Salt Lake's privilege last week.

The Salt Lake Opera company is one of the comparatively few amateur organizations in existence not fed from the crib of charity. While there is a sense of patriotism, doubtless, which prompts a good many who are not amusement devotees to try, not say once a year, and "squander" their means on this frivolity almost with utter disregard for the recklessness of the departure, such instances are in the minority. The theatre-going public patronizes the efforts of the Salt Lake Opera company because it has learned the standard of its performance and is content to do so with this knowledge.

"Fatiniza" is the seventh or eighth production of the home company. It surpasses some and falls short of others in the repertoire. But the same unqualified success attended it. A charm seems to have hung over the organization from the very night of the first presentation of "The Mascot." The old Home Dramatic club had its seasons of prosperity. The ability of the members was universally recognized. There is room for doubt, however, that it played before such gratified audiences, and so many of them, as the operatic organization which has so fittingly succeeded it.

"Fatiniza" is a rare type from the operatic school. Its profusion of melody is unbroken. One is not carried into the clouds by soaring one moment and dropped the next. There isn't a single air in the whole work that would bring the most susceptible listener to the point of eager enthusiasm. It is when the work is considered as a whole that its beauty is most manifest. The listener enjoys one part just as much as another—so far as that is possible—and departs well satisfied finally, but perfectly calm and collected. One might search in vain for the "gems" in "Fatiniza." It is so devoid of airs which attract special attention that the piece has rarely been performed without a few interpolations that could properly come under that classification.

The interpolations are for the soloists, whom Suppe has neglected to an extent that suggests his having improvised his specialties on a pipe organ with the solo-stops raising. What he has provided in the way of solos is far inferior to the chorus work.

The pleasant impression made by Miss Arvilla Clark in the role of Lydia doubtless means her retention as the company's prima donna. The management is to be congratulated, as well as Miss Clark, for both will profit. On the same of the other principals, Miss Clark has had the advantage of a training—brief though it may have been—in one of the most conservative of music in the United States. Her voice is naturally full of dramatic fire, resonant and well adapted to operatic work, while she possesses dramatic instinct, for her first appearance the young woman was a genuine surprise. Miss Clark's friends are quite right in predicting a brilliant career for her should she ever take the operatic stage as a profession.

"The Parish Priest" is not a classic. Nor does it possess the ingredients of the modern drama. But in its own quaint way it is one of the choicest things Salt Lake has witnessed during the entire season. Its chief attractions are its morality, rather than the total absence of immorality or immoral suggestion, and its rural simplicity. In both respects it follows the type of "The Old Homestead." The author has not found it necessary to introduce a ruined woman or a scoundrel's villainy. Quite the contrary, the hero is made the villain pro tem, but eventually regains his exalted standing.

Such plays deserve success. True, they have their rugged edges. It is sometimes hard to reconcile the simplest scenes with stage presentation. For instance, in "The Parish Priest" an awful quarrel arises over a doctor's shingle, who is seen setting fire her foot down on the proposition to tack up a board on the door of her father's mansion. Again, the lovers who have separated through his faithlessness are brought together largely through the discovery of an old school book in which he wrote down of endowment to the girl. Pretty, but not practical.

The delightful vein of comedy running through "The Parish Priest" and the capital manner in which it is brought out by Sully ought to make its life a long one. One can watch it time and again and never tire, nor feel the smite of his conscience because he enjoys it.

A noteworthy event at the Salt Lake theatre for Wednesday and Thursday, April 24 and 25, will be the production of "Nathan Hale." Clyde Fitch's stirring revolutionary play, by Howard Kyle and company.

The story of that noble young patriot, Nathan Hale, is familiar to all Americans. Caught in the self-imposed task of securing the revolution, he was a spy and sentenced to death on the gallows at the age of 21, this valiant martyr did not flinch from his doom, but with a sublime heroism met his fate, bequeathing to posterity those memorable words: "I only regret that I have but one life to lose for my country."

Mr. Fitch, in making this noble hero the central figure of his play, has preserved an atmosphere of the days of struggle and stress of '76. While not slavishly adhering to tradition, he has yet retained a sufficiently verifiable hold of facts to make his play believable and stirring picture of the time.

The striking resemblance that Howard Kyle bears to the portraits of Nathan Hale has been generally commented upon. Miss Joseph Lee, who played the role of Miss Hale, who met the noble martyr, and who, when she was a girl, was a Salt Lake actress, and who, in the illustration of young

actresses; and her winsomeness and piquancy will stand her in good stead in the portrayal of this colonial maid.

An amusing story is related of a sheriff of Douglas county, Nebraska, who went behind the scenes during a performance of "Zaza" to collect a judgment of \$1,800 against Mrs. Leslie Carter, due a physician in Chicago for services rendered during her sensational divorce trial. As the story runs, Sheriff Power reached the stage during the first act, which is supposed to represent the rear of a French stage, and Power thought when he saw Zaza on the stage in a rage at her recent lover, whom she was abusing, that the woman was really in a tantrum, and did not realize that a real performance was going on, and that a woman was doing a fine piece of emotional work. He said: "I had no trouble getting past the lady at the outside door, but I had plenty of it after I got inside. I never saw so many actresses all at once in my life as there were crowded around me on the stage. How many? Why, it seemed to me there were at least 100. Somebody told 'em to stand around me, and they began to jolly me. One asked me if I had a jimmy in my pocket, and another wanted to know what I'd do with a lot of women's fists if I should happen to get 'em. Finally, an old Irishman, dressed up as a Frenchman, came over to me and said he was the stage manager, and asked me what I wanted. I told him I wanted Mrs. Carter, and he pointed out to the center of the stage, saying: 'There she is, go and get her.' I wasn't in the humor to cut in, and besides, I don't know enough French to last me three seconds in a show like 'Zaza,' so I just concluded to keep my eye on Mrs. Carter, since she had been pointed out to me, and call her when she got through with the scene. I've seen some pretty lively bouts in my time, and I've seen little women try up and make suckers of great, powerful men on several occasions, but I never saw such a cyclone as that Mrs. Carter's fists took her more than three minutes to make that fellow give signs to the referee to count him out. He laid down like a miserable quitter—and I didn't blame him. Then she smashed some of the furniture and ran into the wings where I was standing."

"And what did you say to her?" "What did I say to her? Why, I just said, 'Ease me,' as she walked all over my feet, and then I got out of the way."

"Well, how about the attachment?" "Oh, I thought I'd better let that go over until I could catch the woman in a better humor. 'Tain't no use talking to a woman when she is flustered."

Next Saturday at the Assembly hall, two lectures will be given by Ernest Seton-Thompson, the naturalist. His subject will be, in the afternoon, "Personality of Wild Animals," and, in the evening, "Wild Animals I Have Known."

Those who have heard Ernest Thompson, an lavish in their praise of his splendid talks. The local event is being promoted by Suba Young Gates. It is likely that the afternoon lecture may be given at the tabernacle as a special effort is to be made to interest school children in the event, and a big throng of youngsters, it is expected, will turn out. The lectures are well illustrated to be full of interest to grown people and children alike. They are well illustrated.

"Fatiniza" will be sung three times this week, tomorrow afternoon and evening for the public, and on Thursday at 2 p. m. for the old folks. The old folks' date was changed from Wednesday to Thursday because of President Cannon's funeral. The company met with their usual enthusiastic reception at Ogden on Friday night.

R. C. Easton and J. J. McClellan gave a concert in Provo last evening, and will return to Salt Lake today. Mr. Easton leaves for New York early in the week.

Manager Peters of Calder's park has secured Hauerbach's orchestra for this season.

GLIMMERINGS.

James K. Hackett, in "The Pride of Jennico," has been added to the list of real desirable attractions, prevented from filling dates here this season by the illness of the star.

Robert Conness, playing Rupert in "The Prisoner of Zenda," was so badly injured in the duel scene recently that he was compelled to leave the company.

James Herne's play, "Sag Harbor," has attracted a number of actors to the beautiful spot on Long Island. Among those who have taken up homes there are Joseph Weaver, William Courtleigh, Lorimer Stoddard and W. H. Crane.

Jennie Kenmark has resigned as leading lady at the American theatre in New York, and will play a special engagement as leading lady for the Woodward stock company at Kansas City.

Will C. Mandeville, who will be remembered as the duke in "The Duke of Alba," was stricken with heart failure while playing his part March 20 at Ann Arbor, Mich. The cause was a run-down and the audience dismissed. Mandeville's condition is serious.

"Solid Fox" will open in a new musical farce late in August, under the direction of David Henderson, who created the extravaganza of by-gone days in which Fox made his reputation.

The Herald seems to have been misinformed, in some particulars regarding the fate of the Cummings stock company. While it is true that there was a lax discipline in which Mrs. Cummings let her husband and Robert Cummings also secured his connection with the organization, it is not true

gings and Miss Hall kept at least a part of the original company together, and they are now playing in Portland. The correction is cheerfully made.

This seems to be a tremendous season of prosperity for moral plays, notably "Way Down East," "The Little Minister," "Love's Lane," "The Christlan" and "Uncle Tom's Cabin." Judging by the drawing powers of the above, society and risqué plays are not the stand-bys they once were.

Miss Katherine E. Oliver appears at the First Presbyterian church Tuesday, April 23, and two evenings following, in her popular reading recitals. A good deal of interest is being aroused in the event.

LYRICS.

The many friends of Mrs. Ella Cumming Wetzel, who was operated upon at the Holy Cross hospital last week, hope for her complete recovery and early return to Salt Lake music circles.

The warm reception of the Alice Nielsen Opera company in London on its opening early last week, promises a popularity for the favorite prima donna across the pond second only to Edna May.

It is said Salt Lake will lose one of its ablest young pianists early in the fall. The young man, a contemplatee for a position in Boston, Mass.

The new organ has been tried and found not wanting. The famous old instrument will be more than ever a source of pride to Salt Laker.

Professor McClellan will resume his popular recitals at an early date, an announcement that gives cause for mutual congratulation.

Miss Lulu Gates of Provo is making great success with her music outside many. At Berlin recently she sang before an audience of nobility and a number of foreign ministers, with marked distinction to herself. Later the young lady was tendered a rare compliment in the form of an offer to sing in one of the leading churches there at a salary of \$500 a week, which she declined, for private reasons.

Mme. Scatchi, the famous operatic contralto, whom Salt Lake once had the grace not to accept in lieu of Melba, has been booked as a cantabile attraction in New York by Robert Grau.

A series of misfortunes attended the Grand opera company at its opening in Boston. Melba was announced to sing the opening night, but was too ill and her place was taken by Miss Adams. Many of the fashionable turned away from the house in consequence and the occasion lacked social brilliancy. Jean De Reszke was to have sung the night following in "Le Cid," but Jean, too, was ill, and "Les Huguenots" was substituted. This indisposition resulted rather seriously, as Jean was predicting that the great tenor will not be in condition to sing again this season.

Local music dealers complain that the reference business was not heavy. While at no time does conference bring a great rush in the music line, this year it was lighter than usual.

Mme. Sembrich now claims, from her home in Europe, that the American press exaggerated her illness. It is usually the reverse—the artist complains, because the press will not believe her ill. Sembrich hopes to tour Germany, Austria and Russia next season and return to America in 1902.

Upon Mrs. Plummer's return from New York she will give a concert at the Grand, Tuesday, May 7. She will give the entire programme, which will be for the benefit of the local societies of the First M. E. church.

"The Jolly Farmers," a mirthful operetta, will be given by local talent in the Seventh ward meeting house Tuesday and Wednesday evenings, April 23 and 24. Miss Mabel Gooder will conduct, with Fred Butler and Alex. C. Pyper in the leading roles.

The Handsomest Woman in Salt Lake City
cannot preserve her beauty, except she keeps her bowels and digestive organs in a healthy condition. Dr. Cassel's Food moves the bowels every day, and cures indigestion. It purifies the blood, clears up the complexion, and gives you a good appetite. Price, 50 cents per package. For sale by Godde-Pitts Drug company, Salt Lake City, Utah.

Sent Free to Men.
Free Trial Package of This New Discovery Mailed to Every Man Sending Name and Address—Quickly Restores Strength and Vigor.

Free trial packages of a most remarkable remedy are being mailed to all who will write the State Medical Institute.

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OUR Motto—"Your Credit Is Good."



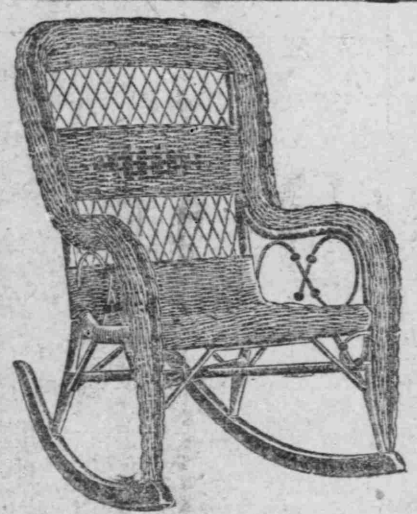
THIS store is ready for the movers this week with Furniture, Carpets and Prices that will leave no doubt as to the leadership in this market.

A great sale will start as soon as the doors open Monday morning. Carloads of new goods have arrived. The exhibits will be larger and finer than at any previous time in the history of the house. Our CREDIT plan is the easiest there is. We are the original people to advertise

"YOUR CREDIT IS GOOD"

Some of our so-called competitors are endeavoring to fool the public by copying our advertisements. Whenever you read that "YOUR CREDIT IS GOOD," you know the place is the

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Morris Chair.

Extra large, strong and extra well made; the most comfortable rocker on earth. CREDIT OR CASH.

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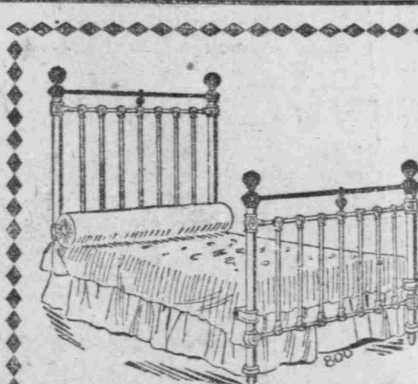
Solid Oak Center Table, nicely turned, sizes 24x24 top. CREDIT OR CASH.

\$1.75

Go-Carts.

We have a few cheap ones that we will close out at CREDIT OR CASH.

\$4.25



This full size bed has four coats hard enamel, has best brass rails on foot and head. It is a beauty. For CREDIT OR CASH.

\$5.75



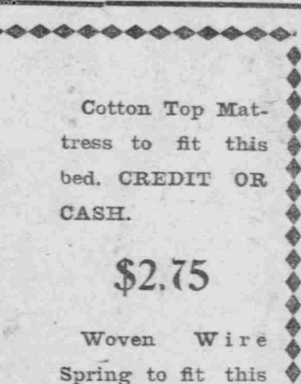
Total amount for the outfit, Limited to one outfit to a customer.

\$10.00



High Back Cane Seat Dining Chair, CREDIT OR CASH.

90 Cents



Cotton Top Mattress to fit this bed. CREDIT OR CASH.

\$2.75



Woven Wire Spring to fit this bed. CREDIT OR CASH.

\$1.50



Baby Cabs. We have six Cabs of a certain number that we are going to run this week at

\$7.50

Nicely upholstered, with paraisols to match.

Couches.

We have 65 different patterns to select from. Our special this week is a nicely upholstered couch with good springs. CREDIT OR CASH.

\$8.25

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Is the open doorway to happy homes. Pay little by little and the goods are yours. NO INTEREST. NO SECURITY. NO REFERENCES.



This is the chair for that tired feeling; large and easy. To raise or lower the back all you have to do is to press a small button, the chair does the rest. CREDIT OR CASH.

\$11.75



Full size Bed Lounge, nicely upholstered, large and easy. To raise or lower the back all you have to do is to press a small button, the chair does the rest. CREDIT OR CASH.

\$12.50



Solid Oak Sideboard, nicely finished, beveled plate mirror. CREDIT OR CASH.

\$16.00

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